

Portland's regular theater-goers will probably be able to recall with interest Minnie Tittell, who a few years ago was seen in short skirts playing little girl parts at Cordray's. Since those days she has reached the dignity of long skirts and matrimony; and is known now as Minnie Tittel Brune. She has, moreover, developed into a full-fledged emotional actress who is venturesome enough to attempt roles made famous by Hernhardt and

success of them. She has just appeared with Melbourne MacDowell and a company of 149 members in Boston as "Theodora," in the Sardou drama, written expressly for Bernhardt. Pollowing are some of the press comments upon the play and her work:

Fanny Davenport, and-what is even more surprising-talented enough to make s

Boston Triumph of a Portland Stage

Payorite Well Known to

Cordray's Patrons.

Lewis Strang in Boston Journal: In "Theodora" Sardou makes use of his favorite theme, the tierce, burning passion of a woman for a man and of a man for a woman. The woman in this instance is the Empress Theodora, who once on a time had been a performer in the circus at Alexandria, and the man is Andreas, a conspirator against the cowardly and despicable Emperor Justinian. Andreas, modeled is berole formation, of course, una-ware that his love is the hated courtesan, against whose rule he is plotting.

Boldly Contrasted Emotions With this sensational material, and with kirdou to mold it, the dramatic outcome is not difficult to imagine-scenes of wild rooing and of boldly contrasted emotions torture and death, the ciang of arms, a wild race in the arena with a man's life as the stake, and finally poison, a despairing woman and the Burning of Byzantium amid all the luridness of red fire. Little sonder that the gullery well-nigh excharacter of Theodora has Bern mirdt written all over it. It is a creanajesty, girlish joyousness, flinty crueity, reading womanlines, manlike courage-ounces and passionate seductiveness.

It would not be true to say that Mrs. Brune at any point reached the full of the tremendous theatrical possibilities of the part. Only a Bernhardt could do that. But Mrs. Brune succeeded remarkably well in suggesting most of the many moods involved in the Sardou scheme. The third act, involving the quarrel with and defiance of the Emperor, and ending with the death of Marcellus, after his fallure in his attempt to kill Justin ian, was played by Mrs. Brune with ad-mirable force and with considerable conviction.

A Severe Tax.

Boston Post; Neither Mr. Brune nor his wife have ever before appeared publicly in this city, but have made both fame and fortune in the West, especially in Cali-

Mrs. Brune, who was formerly Minnle Tittell, is rather a slight woman, with an expressive face and an easy and graceful stage presence. That she has hid ex-perience was apparent from her entrance, and if she did not always fully meet the requirements of the role the defects were physical rather than those of intelligence.
The character of Theodora, as drawn by Sardou is exceedingly complex.

Such a portrayal is a severe tax on any actress. Sarah Bernhardt, who has giv-en the play in French, found it one of her most difficult and exhausting roles, and it is not surprising, therefore, that Mrs. Bruns did not realize the part to its full extent; but within she displayed clear intelligence, even at the moments when she could not furnish the required strength to the resultur. She was most warmly commended for her work, and in the hippodrome races, when she rode to save her lover's life, she received a veritable ova-

Superabundant Energy.

Boston Globe: Naturally the interest in "Theodora" centers in the name part. Mrs. Frune played conscientiously, and the reception she received might be con-struct into a personal triumph, for she was several times called before the curtain. She showed an intensity in the emo-tional scenes that expressed her feeling in presenting the part, and at times there was a suggestion in her appearance, as-disted by her makeup, perhaps, of Bernbardt.

In spite of the construction of the play, which is in many senses a one-characte piece, Mr. MacDowell as Andreas towered among his fellows in the cast. His easy diction, graceful carriage and massive physique, made his work appear like second nature. He "looked his part," every tech, and sustained his old-time reputa-

Daily Advertiser: There was more en thusiasm in the audience than behind the footlights. This was not the shortcoming of Mrs. Brune, to be sure. There was, in deed, in her rendition, a superabundance of energy. Her first scene was splendidly done. One was the Empress of the Eastdone one was the Empress of the East-ern smolrs, and again the little circus ricer. Here she was convincing. As the action quickoned, however, moments ap-peared when her balance was lost. These

ing and satisfying in the unstemmed current of emotion, so she rose to the great-est heights and commanded admiration. Her scene in Act III with Justinian was more than disappointing, but in the death comedy reigned throughout. The Mar-



ALICE JOHNSON, WITH THE FRAWLEY COMPANY.

Mr. MaoDowell was the dominant note played to good business for three per of the place. The stage was his from his formances. One or two clever specialties

scene of Marcellus she touched the true quam was dark until Friday evening when Hoyt's "A Stranger in New York"

otion, emphasis, or motion or a poise

A WEEK OF LIGHT COMEDY.

The Prevailing Class of Productions at Local Theaters,
During the past week the attractions
at the various playhouses in Portland
were of the light, frothy variety, and



JOHN W. JESS, AS LARRY MOONEY, IN "A HOT OLD TIME."



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PRICES NEVER CHANGE

Next Attraction-HOYT'S "A DAY AND A NIGHT"

CALVIN HEILIS, Mgr.

PRICES NEVER CHANGE

ple, played to large houses at Cordray's Theater all week. The features of their performance were the break-down dances, melodicus singing and the comic tramp coon character done by Bob Kelley. Their penformance went with more snap than that of last season.

At the Metrocollian Frank Tannahill At the Metropolitan Frank Tannahill

and his company in the comedy drama "A Young Wife," filled the house from Sunday until Thursday evening. Tanna-Sunday until Thursday evening. Tanna-hill had ample opportunity to exercise his talenis as a comedian in the character of an unsophisticated Vermonter enjoying his visit to the city, and made the most of it. He duplicated his good work when last here with the "Why Smith Left Home? Company. On Friday and Satur-day evenings Barnes Dog and Pony Show entertained the little folks by a clever performance by the trained animals. Light comedy will prevail during the Light comedy will prevail during the coming week. Another Hoyt play. "A Trip to Chinatowi," will be played at the Marquam Theater. Cordray's Theater will have "A Hot Time," the farce made

famous by Johnny and Emma Ray. "Ole Oleon," with Gus Hendricks in the title role, will be seen at the Metropolitan. "OLE OLSON" TONIGHT.

The Famous Play Will Be Seen at the Metropolitan.

At the Metropolitan Theater tonight Ben Hendricks will begin a one week's engagement in his famous Swedish-American comedy success "Ole Olson." During the years in which Mr. Herstricks has been an almost annual visitor he has become extremely popular and his en-gagement here is an event always looked forward to by local playgoers with "gladsome anticipation." As a Swedish-dialect comedian Mr. Hendricks practi-cally has the field to himself. His im-personations embrace all of the Swedish plays that have been presented in this plays that have been presented in this country. His first great success was in the play in which he is at present starring and in which he was seen three successive seasons. Later he produced "You Youson" two seasons and then the play in which he was seen here at the Marquam Grand last season, "A Youdne Yentieman." In neither of his later plays borsewer, did the public show the plays, however, did the public show the character actor, while in John Gleeson interest that has always been manifest in his first play, "Ole Olson." Hence his edges two of the handsomest young men determination to revive Ole. In his portion on the farce-comedy stage. G. Clayton plays, however, did the paolic show the interest that has always been manifest in his first play, "Ole Olson." Hence his determination to revive Ole. In his por-traiture of that "Yolly gude-natured Swedo" Mr. Hendricks has added to Swedo" Mr. Hendricks has added to American stage personalities a character so original, so distinct and entirely different from the many other characters of which playsoers have long since tired, that his impersonation has gained for him foremost place as America's best dislect coinedian. His acting is artistic and he does not burlesque his role merely to gain laughs. Ole is treated as a natural character, and his quaint humor is drawn out by legitimate methods, not by coarseness or horseplay, which is likely to prove distasteful to persons of refinement.

The production of "Ole Olson" this season is said to be the most complete in every detail that has ever been given the every detail that has ever been given the play. Mr. Hendricks' supporting company is thoroughly capable, including several who are playing parts which they originated in the first performance of the play 12 years ago. Among the principal members of the company may be mentioned William Ryan, Guy L. Lewis, Frank F. Farrell, J. W. Gillingwater, Miss Bertie Conway, Miss Sadie Connolly and Miss Belle Francis. The National Swedish Ladies' Quartet, composed of the Miss Belle Francia. The Nanosal Swe-dish Ladies' Quartet, composed of the Misses Stephanie Heden Amelia Heden, Linea Petersen and Ellen Syden, is one of the special features this measur Nu-merous specialties are introduced, including many of the newest songs and several novel dances.

"A Hot Old Time."
"A Hot Old Time" returns to this city Brune, to be sure. There was, he has rediction, a superabundance of the Eastnoirs, and again the little circus.

Here first scene was splendidly his entrance, and he supplied just that strength and temperance to give the play commonplace. The McCoy states and public strength and temperance to give the play commonplace. The McCoy states and public strength and temperance to give the play commonplace. The McCoy states and public strength and temperance to give the play strength and temperance to give the play commonplace. The McCoy states and public strength and temperance to give the play commonplace. The McCoy states and public strength and temperance to give the play of the Canatown expedition, a superabundance in new attire for a week's engagement at Cordray's beginning this evening.

Not alone in the plece is there unvarying and his comparance. The mcCoy states and some matter for a week's engagement at Cordray's beginning this evening.

Not alone in the plece is there unvarying and his comparance from being strength and temperance to give the play commonplace. The method of the canatown expedition, a cupration of the canatown expedition, as the matter for a week's engagement at Cordray's beginning this evening.

Not alone in the plece is there unvarying and his comparance from being strength and temperance to give the play of the Canatown expedition which never to commonplace. The method of the matter for a week's engagement at Cordray's beginning this evening.

Not alone in the plece is there unvarying and his comparance from being strength and temperance to give the play of the Canatown expedition which never the bright pertingular to the form the condition of the Canatown expedition which never the bright perturbation commonplace. The method of the matter for a week's engagement at Cordray's beginning the evening.

The new attire for a week's engagement at Cordray's beginni

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on the farce-comedy stage. G. Clayton Frye plays the part of the wild and wool-ly Westerner in "A Hot Old Time," and his performance has won enthusiastic

Of the young women appearing in the pisce there is even more to be said. Eva Allen, as "Mrs. Blazer," is just what the Arazonian better half of a bluff old sol-Arazonian better half of a bluff old sol-dier should be. Arma Sulfs, as her daugh-ter, "Blossom," and Bertha Gleeson as her daughter Cherry, are equally fas-cinating as the young women who keep the love interest in the piece revolving. Beatrice Rice, Amy Bennett, Alba Kenny at Blanche Rose are a pretty quartet. The specialities to be given during the performance are strong. None who have witnessed "A Hot Old Time" will ever fail to recall with pleasure the dainty and skillful stepping of "The Gleesona." Hayes and Sults will present their fetch-ing specialty on this tour, and Anna Hayes and Suits will present their retra-ing specialty on this tour, and Anna Suits will appear in her own diverting skatch. The comedy specialty of Mesura Jess and Baker will be a side-splitting affair, and there will be other surprises. The grand cakewalk at the end of the second act will be unlike any accords seen in a finale. in a finale.

"A Trip to Chinatown." A revival of Hoyt's "A Trip to Chinatown," which, at the very beginning of its career, achieved the distinction of a run of 708 consecutive performances at Hoyt's Theater, New York, will be given this week at the Marquam, Thursday,

plays his double and is a partner in his mishaps during the place, is another actor whose reputation is that of a genuine funny man. John C. Lesoh is known from coast to coast as an especially elever character actor, while in John Gleeson and Frank Hayes the company acknowledges two of the handsomest young men on the farce-comedy stage. G. Clayton Frye plays the part of the wild and woolffly westerner in "A Hot Old Time," and his performance has won enthusiastic and new favorites, and the approaching the place is another actor whose reputation, the specialties are all new and clever, and some tense acting.

During the company's stay in Portland to other plays will be presented besides "Eccret Service." These are "The Sendand to the player and successfully, and Sandon's "Some player they are the player and and new favorites, and the approaching engagement promises to be a brilliant one.

FRAWLET COMPANY COMING. They Will Open at Cordray's Next Sunday Night.

It will be welcome nows to the Fortland public to learn that T. Daniel Fraw-

most prosperous in his career, but has also proved a record-breaker at the Grand Opera-House, the largest theater on the Pacific Coast. During the performances of "Becret Service," It was found neces-sary to remove the orchestra from its accustomed place nearly every night in order to make room for the crowds anx-lous to see the Frawleys in William Gildances and noval specialties of all kinds.

engagement will be played at which two other plays will be given. On the present tour the company is the largest ever di-rected by Mr. Frawley, and a complete scenic equipment is carried for each pla presented.

The personnel of the company is substantially the same as when it was last here, though some new faces will be seen. Among the recent additions to the

ley and company—for thus the name stands now—will begin a week's engage—an Enstern actrees of reputation; Miss ment at Cordray's next Sunday. The Grace Cahill, also from the East; Mr. ment at Cordray's next Sunday. The plece de resistance of their engagement fiere will be "Secret Servica."

Tonight at San Francisco the popular young actor-manager is closing a season of 13 weeks, which has not only been the

"A Day and a Night," Charles Hort's latest offering in musical farce, will have its first production in this city at the Metropolitan, Sunday, November 15 and lous to see the Frawleys in William Gillette's best play.

During the week this piece was presented, the attendance reached the enormous total of over 25,000, and this, too notwithstanding the fact that the play had a previous run in San Francisco of four weeks to tramendous business. Although Mr. Frawley and his company are pronounced favorites in the California metropolis, the press and public have never warmed to them before as they did in this fatching military drams. Mr. Frawley appeared in Gillette's part of Captain Thorna and it is said that it fitted to a T (no pun intended) his self-in much singing introduced.